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## SALEM SCHOOLS.

WE rejoice to see, from time to time,—and often with short intervals, too,—evidences of improvement in the Salem schools. The last we have noticed, is a late order of the school committee, as to the manner of conducting examinations. The fact cannot be denied, that, in many of our schools, both public and private, what have been called examinations have been, in fact, mere exhibitions. They were occasions, at which the spectators were invited to hear and see what teacher and scholars might be pleased to display,—not occasions, at which the visitors were to *perambulate* the boundaries of the pupils' knowledge, and set up landmarks around it. During the whole term of a school, or during an entire quarter, surely, it would be an easy task to acquire, perfectly, a great deal more than could be rehearsed in a single day; and, therefore, the most perfect exhibition can never be an adequate test, either of diligence on the part of the pupils, or of fidelity in their teachers. We are sorry, yet compelled, to believe, that parents have been often flattered by the ostentatious displays of their children's knowledge, when the whole affair was a mere repetition of words laboriously committed to memory,—no better than so much wheel-work,—the pupils, all the time, having as little conception of the great ideas contained in the language they were using, of its comprehensive import, or of its wide relations, as the parrot, who has just learned to say "Pretty Poll," has of the power and copiousness of the English language.

If parents and committees have perfect confidence in teachers, then why do they trouble themselves with an examination at all? If not, then why do they not ascertain for themselves whether all is known which is pretended to be known?

We are rejoiced to believe that these parental delusions are far less frequent than they once were. In many places, examinations *are* examinations, and not shams. The school committee take the business substantially into their own hands. Yet even this improved mode, as generally conducted, is not without its difficulties. Sometimes the committees are not so familiar with the routine of studies and exercises, as to put

a series of questions in the most intelligible and proper manner for bringing out knowledge or detecting ignorance. Sometimes they are not so conversant with the details of the subject, as to know whether the answer given is wholly or only partially correct,—as in geography, for instance,—and therefore they accept all answers, whether right or wrong, without expressing either assent or dissent. Sometimes, also, in the absence of all opportunity to reflect, they are unable to propound such inquiries as will most fairly, and, at the same time, most thoroughly, test the accuracy and extent of the pupils' attainments;—they may, for instance, put too difficult a question to one pupil, and too easy a one to another.

But the Salem committee, we think, have hit upon the right principle. As to the mode of carrying it out, it may be susceptible of some improvement, which the same intelligence which has adopted the plan will lead its authors to discover. But of this we cannot now speak. Our object is to call the attention of all committees,—of all examiners of schools, under whatever name,—to the intrinsic justice, excellence and impartiality, of preparing such questions beforehand, in the various studies, as are best adapted to test the extent and thoroughness of the pupils' knowledge; and then, of distributing these questions by lot among the members of the respective classes. In this way, all favoritism, and,—what is second only to favoritism in its mischievous consequences,—*all suspicion of favoritism*, is excluded. Each pupil takes his chance. If fortunate, his fellows cannot charge partiality upon the questioners. If unfortunate, he cannot allege that there was any disposition to pose or gravel him. He may say he has been unlucky, but cannot say he has been wronged.

It will be obvious, too, that many committee men will be able to conduct examinations in this way, who would not feel competent to do so in what may be called an *extemporaneous* manner. This will prove one of its great excellences.

But, without further comment, we present the plan of the Salem school committee:—

#### EXAMINATION OF THE PUBLIC SCHOOLS.

"The following rules have been adopted by the school committee, to be observed in the examination of the schools, and ordered to be printed:

"IN SCHOOL COMMITTEE, Sept. 26, 1844.

"*Ordered*, That, during the present year, the semi-annual examinations of the English schools, for boys and girls, shall be conducted as follows, viz.:

"I. In ARITHMETIC, the first class shall be required to have proceeded through the first part, and the second class through the fifteenth section of the first part, in Colburn's Sequel.

"There shall be prepared a series of ten sums, which shall not be contained in the text-book, but which shall so far correspond thereto, that they shall be adapted to test the proficiency of the respective classes in the portions of the study which they are required to have finished.

"Each scholar will be required to perform upon the slate each of the sums prepared for the class to which the scholar belongs. If a sum is done right in all respects, it shall be marked 3; if the process is right, and there are errors which indicate carelessness, rather than ignorance, the mark shall be 2; if there are errors which indicate partial ignorance, the mark shall be 1; if there is a total failure, the mark shall be 0.

"II. In GRAMMAR, the first class will be required to have finished Felton's Grammar, and the second class to have proceeded through Etymology, in the said book.

"At the commencement of the examination, a subject shall be given out for an exercise in Composition, to be written by each scholar, upon the slate. Each exercise, as thus prepared, shall be examined in reference to the following particulars, viz.:

"1. Composition, to be marked from 0 to 10.

"2. Proper use of Capital Letters, from 0 to 5.

"3. Correctness of Spelling, to be marked 10 if correct, and one less for every error.

"4. Punctuation,—the same.

"Each scholar will also be required to parse three words, (to be selected from the composition prepared by the scholar,) and to answer three questions, having relation to such portions of the grammar as are required to have been studied by the class. For each word parsed right, and each question answered right, the mark shall be 1; and for each error or failure, the mark shall be 0.

"III. In READING, the first class shall be examined in the American First Class Book, and the second class in the Mount Vernon Reader.

"Each scholar shall read a passage, to be previously selected or approved by the teacher. After the passage has been read, the scholar shall spell and define one word, to be selected at random, from the Reading Book. The mark for reading shall be 0 to 10, as estimated by the examiners. The mark for spelling and defining shall be 1, if right, and 0, if wrong.

"IV. In GEOGRAPHY, a series of 100 questions shall be prepared upon each of the following outline maps, viz., 1. World; 2, North America; 3, South America; 4, Europe; 5, Asia; 6, Africa; 7, United States.

"Each class shall be examined upon one of these maps, the teacher drawing for the map before the examination is commenced. And each scholar shall be required to draw and answer four questions having reference to the map drawn by the teacher. If a question is answered right, the mark shall be 1, if wrong 0.

"Ordered, That the standing committee shall prepare and cause to be printed, blanks, for the due registration of the marks in the several studies, as prescribed in the foregoing order, and such accompanying documents as they may judge necessary.

"Ordered, That in granting the certificates provided for in the seventh section of the third chapter of the regulations, no scholar shall be deemed "to have completed in a satisfactory manner



all the studies required in the school," who shall not have obtained at the semi-annual examination in February, at least 20 marks in arithmetic, 27 in grammar, 8 in reading, and 3 in geography. Attest.

"J. CLOUTMAN, Clerk.

"Salem, Oct. 8, 1844."

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**CORONERS' JURIES.**—A short time since, an inquest was held in a parish not a hundred miles from Exmoor, upon which twelve jurymen were empanelled. With the exception of the foreman and two others, no jurymen could affix his name otherwise than by making a mark. There were three who were in receipt of parochial relief, and six day laborers. Three or four of these jurymen were met, on their way from the inquest, by a gentleman, who inquired what verdict they had given. The first said he did n't recollect; the second thought it was "Died by *stuffication*;" and the third, "Died by the visit of the *Crowner*."—*English paper*.

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**THE STEAM ENGINE.**—The steam engine, in its present improved state, appears to be a thing almost endowed with intelligence. It regulates, with perfect accuracy and uniformity, the number of its strokes in a given time, and, moreover, counts or records them, to tell how much work it has done, as a clock records the beats of its pendulum. It regulates the supply of water to the boiler, the briskness of the fire, and the steam admitted to work; opens and shuts its valves with absolute precision; oils its joints; takes out any air which may accidentally enter into parts where a perfect vacuum is required; and, when anything goes wrong which it cannot of itself rectify, it warns its attendants by ringing a bell. Yet, with all these talents and qualities, and even when possessing the power of six hundred horses, it is obedient to the hands of a child. Its aliment is coal, wood, or other combustibles; *but it consumes none while idle!* It never tires, and wants no sleep; it is not subject to any malady when originally well made; and only refuses to work when worn out with age. It is equally active in all climates, and will do work of any kind. It is a water-pumper, a miner, a sailor, a cotton-spinner, a weaver, a blacksmith, a miller; and a small engine, in the character of a steam pony, may be seen dragging after it, on a railroad, a hundred tons of merchandise, or a regiment of soldiers, with greater speed than that of our fleetest coaches. It is the king of machines, and a permanent realization of the *Genii* of Eastern fables, whose supernatural powers were occasionally at the command of man.—*Arnott*.

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**"THE EYE.**—Of all the exquisite machinery in the human frame, none exceeds the delicacy of the eye. It has been demonstrated that each fibre in the retina of the eye, or expanded optic nerve, cannot exceed the size of the 32,400th part of a hair!"

[For the Common School Journal.]

No. XIII.

## HOW TO TEACH READING.

You perceive I have been describing a process of teaching reading, on the assumption that you take the pupil from the beginning, give him his first lesson, and lead him on through his whole course, from very simple, single words, to simple sentences;—thence to plain, simple narrative; thence to conversational prose, dialogue, simple poetry, and finally, to the more impassioned strains of poetry and prose, for this is the course through which the judicious teacher will lead his pupil. To do all this, and to do it thoroughly and successfully, is no easy task; and yet it may be far easier than what will actually fall to your lot. For you will have not only scholars who have not been taught at all, but those who have been taught *badly*; and scholars with every variety of pronunciation, tone, cadence and inflection. You will find much to be *undone*;—many thorns and thistles to be extirpated before the *good seed* can grow, or even be sown.

The inquiry then arises, how can we make good readers of those who now read badly, as well as of those who cannot read at all? I reply by asking another question. How can we become good readers ourselves? For by the same principles and method that we learn ourselves, we may teach others.

In Walker's Rhetorical Grammar, Barber's Elocutionist, and Porter's Rhetorical Reader, you will find rules and directions laid down for your guidance in this matter. These authors have gone very fully into the subject. I commend them to your especial perusal. You will find in all of them many valuable hints and rules, especially in Porter's Reader, on the subjects of emphasis, pause, cadence, interrogation, tone, inflection, and almost everything relating to the art of reading, illustrated by appropriate examples. In Barber's Grammar there is something on articulation; a better work, however, on this branch of the subject is Russell's Lessons in Enunciation. In Worcester's books, as I have already said, there are very good suggestions, though nothing like a systematic analysis of the principles of good reading. It is not my intent to go very minutely into the question which I have proposed. To do this would require me to write a treatise.

Reading is giving utterance to certain elementary sounds variously combined. These elementary sounds are the powers of letters combined in vocal expression, and forming syllables, words and sentences. And *good* reading is the utterance of these combinations in such a manner as to bring out the sentiment they contain, with all the clearness, force, and beauty of which it is susceptible without the expression of the *eye* and the gesticulation of the *hand*.\* The eye and the hand come to

\* Writers make a distinction between grammatical reading and rhetorical reading. Grammatical reading is uttering the words so as to express the sense simply. Rhetorical reading is reading with emotion; so as to bring out the sense with force

the aid of the speaker, the orator proper, but not of the reader. These elementary sounds are uttered by means of certain muscles lying in the region of the mouth and throat. Now the same law holds in regard to this set of muscles as in regard to all others. In walking, leaping, running, skating, dancing, playing on musical instruments, and indeed, in all manual processes, it is *exercise* which gives strength, ease, promptness and exactness. He that does the thing *oftenest*, will be likely to do it *best*. The same is true of the utterance of elementary and articulate sounds combined in syllables or words, or formed into language. To do it *well* we must do it *often*. And always see to it, that the organs do their office thoroughly, correctly, promptly. Let it be the exact sound, and not something resembling it, which we utter.

One part, and an important part of the training of pupils in reading, is drilling them in the elementary sounds until the organs can strike them readily and exactly in their various combinations. For this purpose I know of no better work than Russell's Lessons in Enunciation. Tower's Gradual Reader is very good, also Bumstead's Chart. Drilling on the elements can be done without either of these works, in connection with the regular reading lessons, but not so well. Again, I repeat, this is an important part of the work. Many of the common defects in reading are owing to the want of thorough drilling in the elements.

There are in the English language about forty elementary sounds. If each sound had a distinct character to represent it, they could be easily learned. The difficulty is much increased by the fact that the same letter represents different sounds, and different letters the same sound. By practising, however, in concert, on Bumstead's Chart, or with Tower's Gradual Reader, it can be made to children a pleasant and exhilarating exercise. Ten or fifteen minutes' drilling every morning for six months, would do the business completely for a whole school. Every primary or introductory school, should be furnished with a chart of elementary sounds, to be hung up, not to catch the dust, as black-boards and maps often are, but to be used. The observations and directions, accompanying these works, are generally so plain, that I need not farther particularize.

Another point to be attended to in the utterance of words, is the right location of the accent. Custom settles this point; and we consult dictionaries to learn how custom has decided it.

and beauty. I have not regarded the distinction. I think we should aim to teach scholars to read in such a manner as to bring out *all* the sense, in *all* its force and beauty.

Again, in reading to a large company, Walker directs that the eye should be occasionally taken from the book or paper, and thrown upon the audience; and the enunciation accompanied with gesture. It does not seem to me that this attempt to combine reading and speaking is founded in good taste. For my part, if a person attempts to read, I would rather that he should keep his hands still, and his eyes on the book.

I should have mentioned in another connection, that excellent suggestions on reading and most other school branches, are found in "The School and the School-master," by Messrs. Potter and Emerson,—a book which should be carefully read by every teacher.



Children must learn it by practice and imitation. To read well, we must be able not only to give easily and correctly the elementary sounds, in the combination of syllables, but to lay the accent precisely where it should be. So great may be the error in the location of accent as to make a spoken language sound like a foreign dialect. Instance in the following words, laying the accent strongly on the last syllable, viz. : carpentér, armór, agricultúre. "Laying aside his armór, he thought seriously of turning his attention to agricultúre."

We now advance to the combination of words into sentences, to be expressed in audible sounds, with proper time, rate, loudness, and pitch. In reading, words should follow in due succession, without running, on the one hand, into each other, like a continuous stream; or, on the other, coming out with staid precision and pedantic exactness; or set off and kept asunder by measured intervals.

The rate, pitch, and force, must vary with the subject and kind of composition, from the most grave and solemn to the most lively; and from a degree of loudness raised but one degree above a whisper, to shouting and calling at a distance. Exemplifications of all this, we have in the appendix of Russell's Enunciation, to which I have already referred.

There are also certain intonations and inflections of voice naturally expressive of various emotions and passions. Grief, for instance, and entreaty, incline the voice upward; while indignation and authority, naturally give it the downward slide. Interrogation and antithetic negation, demand the rising slide; affirmation and strong emotion of any kind, the falling. Now, on all these varieties of inflection, intonation, pitch and rate, the voice should be trained and exercised almost without limitation. This is the proper field for the labor of the teacher. The pitch, rate and force, generally required in reading, is the same as that which we use in ordinary animated conversation. But the teacher's attention should by no means be confined to this. The exercises should, to a greater or less degree, be extended to the whole compass of the voice, training it to tones and inflections suited to all varieties of emotion,—so that it may now breathe forth the tender notes of affection, and now of strong indignation and reproof; now pour out the accents of grief, and again of joy and hope; at one time speak in the gentle whisper, and at another, explode in the animating shout or distance-call. All this is the proper work of training. For it, there should be a regular system of exercises; and they should be continued not only until the pupil can utter these tones and inflections, but until their correct utterance and expression become with him a fixed and settled habit. And here, I think, the business of training proper, should end. When the matter of articulation, tones and inflections, which may not improperly be termed the mechanical part of reading, has become habitual, then it is time to turn the thoughts to something else. When the task of reading proper,—reading for the *sentiment*,—is to be undertaken, then endeavor to get a clear conception of the meaning of what you read. Endeavor to possess yourself of its

finest shades of thought. Be baptized,—be filled with its spirit. Then let the well trained voice breathe it out in strains suited to its nature. Prepare as much as you please by previous training, but when you begin to read, and while you are reading, let the mind, the attention, be wholly absorbed by the meaning of what is read. Let the whole soul be filled with the sentiment of the author. The good reader, while he is reading, will not be thinking about how he is reading the piece. He will not be anxious at that moment, whether his articulation is distinct; his accent, intonation, and inflection, correct. For all this, he will trust to his previous training, his well formed habits. He understands his author. He feels his author. His soul is wrapped up in the author's meaning, and warmed with his spirit. Hence his voice, tones and inflections, as the natural index of his own feelings and thoughts, and of the sentiments of his author, with which they are in harmony, will be tremulous, or full and strong, soft or loud, high or low, and, as a matter of course, will vary with the sense to be expressed. They are the natural effect of his own emotions. They are a sort of bodying forth of the spiritualities within him. As for accent and distinctness of articulation, and all that belongs to the merely mechanical part of reading, he feels no anxiety about them. They will all be right; for his habits, in this respect, are right. At any rate, he knows that it is no time to think of that matter now. The musician, if master of his business, while he is executing a piece, does not think of the motion of his fingers,—how he shall place them upon the keys, &c. This has become a matter of HABIT. Just so should articulation, accent, and all the mechanical part of the art of reading, be with the reader. While performing, his soul should be intent on one thing, and one thing only; viz., the ideas which the words represent, and to which he is giving utterance. There cannot be a surer way to make a reader perform badly, than for him to be thinking about rules of pronunciation, and tone, and inflection, while in the very act of reading. One reason that little children read so badly, is, that their minds are diverted from the sentiments expressed; their whole energies being absorbed in finding out what to call the words.

It is not well to read all the pieces in any selection in course. Some pieces are not worth reading at all, or rather are wholly unsuitable for school reading. Seldom do we find a selection wholly faultless. Choose such pieces as are plain and easily understood,—such as the pupils will be interested in,—and such as are adapted to exercise the voice in its various intonations and inflections. Some pieces will not only admit, but require to be read several times. I have before said, begin with the simplest narration, then pass on to conversational pieces and dialogue, and finally to the higher and more impassioned kinds of poetry and prose. There is quite too strong an ambition in our schools to put children to reading the loftier and more difficult kinds of composition. I would keep them long in simple prose; and especially in conversational pieces and dialogue. For this kind of reading the Mount Vernon Reader furnishes



very good pieces; so do many other selections. Every selection has more or less of this kind. Very good specimens may be found in the Scriptures; such as the 4th, 8th and 9th chapters of the Gospel of St. John; though I do not approve of making the New Testament a class book for teaching reading merely.

Every reader, before he begins, must understand what sort of piece it is which he is about to read;—he must catch, he must feel, its spirit. Scholars should be made to understand this; for much depends upon it. There is no good reading without it. They must understand the *drift* of the piece; whether it is argumentative or impassioned, grave or humorous, plaintive or lively, so as to bring their nervous system into harmony therewith, and be able to strike at once the KEY-NOTE. Through neglect of this, I have known many a good piece lose all its effect in the reading. No fault is more common, and none more fatal. Who would think of reading McKenzie's "Grave," for instance, with his nervous system strung to precisely the same tension as when he is going to read Cowper's humorous "John Gilpin?" Yet readers, and especially school readers, will often enter upon the reading of a piece in a tone, or on a key-note as incongruous with its spirit and character, as it would be with good taste and a decent regard to circumstances, to enter a funeral assembly with a skip, or to sing "Hark! from the tombs," to the tune of Yankee Doodle. Be careful to strike the key-note, at first, and keep it in sight all the way through the piece.

In order to exercise your pupils and to determine whether they understand what they read, it is well sometimes to allow them to substitute other words for those in the book.

I have a word to say on pauses. Some teachers are still practising under the obsolete and senseless rules: Always let your voice fall at a period, but never at a comma, or a note of interrogation. Pause while you may count one at a comma; two, at a semicolon; three, at a colon; and four, at a period! Now every part of the foregoing rule is incorrect. For the voice is often kept up at a period, and let fall at a comma; and always after the indirect question. And the same pauses vary in length also, not only in different pieces, but in the same piece, and sometimes in the same sentence. In the sentence, "I said an *elder* soldier, not a better," the voice takes the rising slide at the end, and the falling at the comma, after soldier. And the sentence, "The merchant who does not keep a regular account of his trade, and punctually meet his payments, if he does not forfeit all confidence and lose his character, will assuredly soon become embarrassed in his business," will be made to utter an absurdity or contradiction, unless it is read with the falling inflection at "character," and a rising one at the close. The rising inflection at *character* would make the sentence declare that a man must either lose his character or he will become embarrassed in his business. And in regard to the *length* of pauses, what reader of correct taste does not see that the same pause must have very different lengths in different parts of the following sentence? "It is a fact, commonly

known, that the laws of gravitation, which guide the thousands of rolling worlds in the planetary system, were suggested at first, to the mind of Newton, by the falling of an apple." In reading this sentence, every correct reader would pause somewhat longer after the words "known," "system," and "Newton," than after "gravitation," and "first." Read the sentence, making precisely the same pause at each of the points where the comma is inserted, and the grace, beauty, and force of it, are destroyed. You have a dull, stiff, monotonous movement. In regard, therefore, to the *length* of the pauses, and to the *kind* of inflection, no other universal and safe rule can be given than this, viz., read to the sense, sentiment and spirit of the piece. Stop just so long, and make just such inflections, as will bring out the sense with the greatest force and beauty. This will make reading, as it ought to be, constantly an intellectual exercise. The mechanical character of reading should be done away. Scholars must understand the sense, and feel it too, before they can read well. This they should be told, this they should know, from the beginning. Instead of repeating to scholars, "Mind your stops," so often, as I have sometimes heard teachers do, I would have them say, "Mind the *sense*; read to the *sense*." Just contrast in your mind two readers in the very act of reading; the one keeping a sharp look-out for the *stops* and *marks*, and the other having a clear perception of the spirit of the piece to which he is giving utterance, and keeping his nervous system all the while strung in harmony with it, and you will need nothing more to convince you which is the true method of teaching to read.

In reading, or rather in *training* for reading, attend to one thing at a time, whether it be articulation, accent, inflection, or tone, or anything else. Whatever it may be, let it for the time absorb the attention. Let it be dwelt upon at considerable length, and with frequent repetition, until the difficulty is mastered, or the principle understood, and its application made easy. This is a good principle to carry out in all the branches of instruction,—ONE THING AT A TIME.

I have referred to the works of Porter and others, for rules, &c. These you may not be able to command. Neither are they *necessary*, though useful. After the mechanical drilling in articulation, &c., has been thoroughly done, I am satisfied that nothing is absolutely necessary to *good reading* but a *JUST*,  
P.  
A PERFECT CONCEPTION OF THE PIECE.

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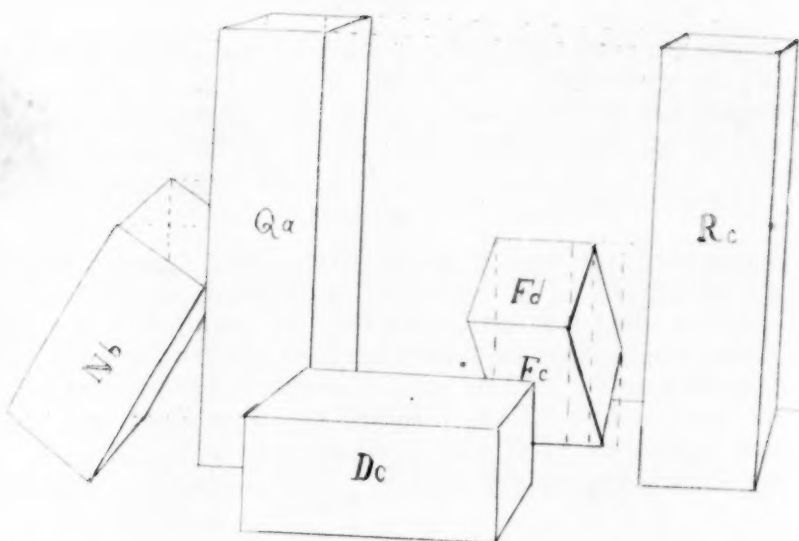
#### DRAWING.

##### LESSON TWELFTH.

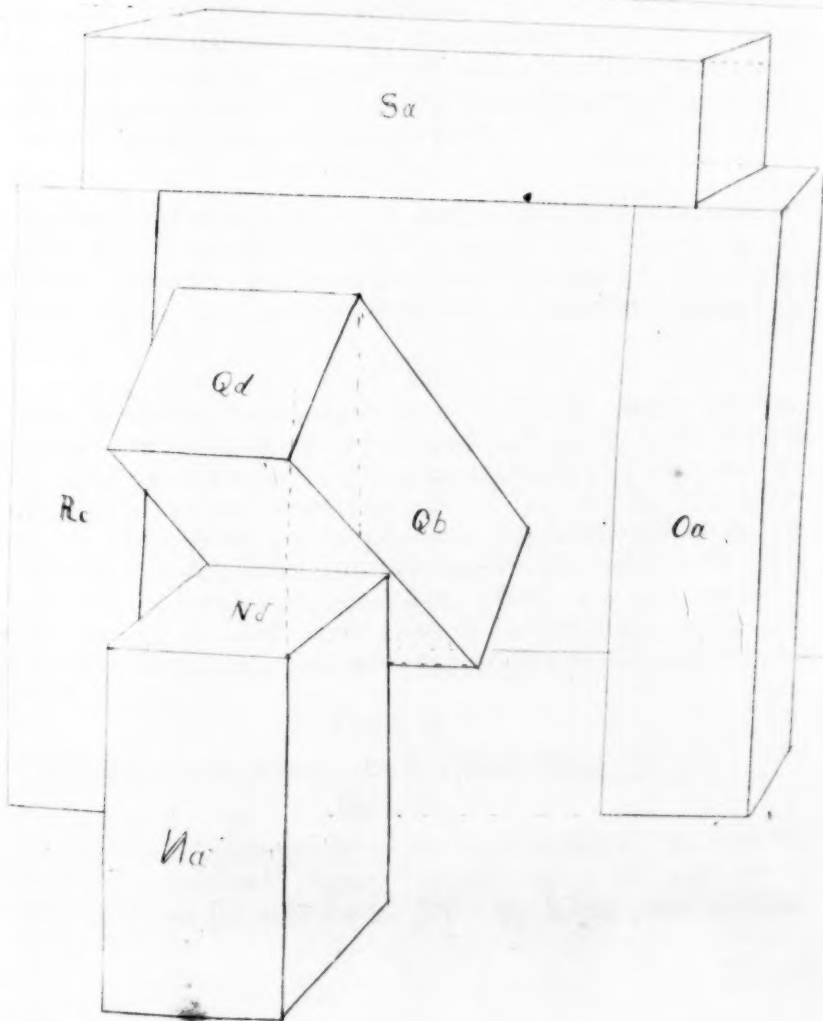
For this lesson, place the five blocks D, Q, F, R, and N, before you.\* Point 92 on Rc lies horizontally opposite *n* on Dc. When you have arranged them, place yourself so far to the right that you do not see the side of Rc broader than the fourth

\* The engraver has made a slight error in the plate. Point 72, on block N, must stand on the table horizontally opposite 55 on block Qa.

XII



XIII







part of the breadth of its front face; that is, if you hold the thread perpendicularly before 56, its distance from 57 must be the fourth part of the line 57 92.

#### Block Dc.

46 on this block must be placed two inches from the lower, and four from the left edge of the paper. Then draw 13, 14, 47, on the front face of this block. How often is the height contained in the breadth, or the line 13 46, in the line 13 14? When you have drawn this, find

#### Point 5.

Hold the thread horizontally before 5, and see how many times its distance above 13 is contained in 13 46; mark the place of the thread over 13, and draw from this point horizontally to the right. Then hold the thread perpendicularly before 5, and see in what part it cuts the line 13 14. (You may also compare the distance of the thread from 13, with the line 13 46.) Mark this point of division on line 13 14, and draw perpendicularly upwards from it. Where this perpendicular line cuts the horizontal, is point 5.

#### Point 1.

Draw from 5 horizontally to the right as far out as over 14. Then hold the thread perpendicularly before 1, and see how many times its distance from 47 is contained in 47 14. Mark the place of the thread opposite 47, and draw from this point perpendicularly upwards as far as to the horizontal line drawn out of 5. Where these two cut, is point 1.

#### Point $n$ .

For this point hold the thread horizontally before  $n$ , and see in what part it cuts the line 47 14; mark this place on 47 14, and draw from this point horizontally to the right. Where this horizontal line cuts the perpendicular descending from 1, is point  $n$ .

#### Block Qa.

Point 68 on this block is the first to be found. Judge whether 68 stands perpendicularly over 5, and half as far again from 5 as 1? For point 54, see if it lies horizontally opposite 68, and as far from it as the third part of the line 68 5. To determine 55, draw from 54 perpendicularly down till over 13. Then hold the thread horizontally before 55, and see in what part it cuts the line 13 46, Block Dc. Mark this point of division on line 13 46, and draw from it horizontally to the left. Where this horizontal line cuts the perpendicular descending from 54, is point 55.

#### Point 52.

This point is determined like 5, (Block Dc.)

#### Point 85.

Draw from 52 horizontally to the right as far out as over 68. Then hold the thread perpendicularly before 85, and see in what part it cuts the line 5 1 on Dc. Mark this point of divis-

ion on line 5 1, and draw perpendicularly upwards from it. Where this perpendicular cuts the horizontal drawn from 52, is point 85.

#### Block Rc.

To determine point 92 on this block, judge whether 92 lies horizontally opposite *n*, (Block Dc.) and as far from *n* as 1. For point 57, see whether it lies horizontally opposite 92, and as far from 92 as *n* does. Does 93 stand perpendicularly over 92, and horizontally opposite 68, (Block Qa?) And does point 58 lie horizontally opposite 93, and perpendicularly over 57?

#### Point 70.

This point is determined as 52 (Block Qa.)

#### Point 59.

This point is also determined as 1 on block Dc; and 56 as *n* on the same, (Block Dc.)

#### Block Nb.

73 on this block is first to be found. For this point, judge how far it stands below the middle of the line 54 55, (Qa.) For point 72, you must see whether 72 lies horizontally opposite 55, and how much nearer to 55 than 73 does.

#### Point 82.

In order to determine 82, hold the thread horizontally before 82, and see in what part it cuts the line 72 73. Mark this division point upon the paper in the line 72 73, and draw from it to the left horizontally, as far as from 72 to 55. Next observe whether the point 82 stands as far from 72 as half of the line 72 73. If this is the case, then divide upon the paper the line 72 73 into two equal parts, and draw one such part from the point 72 up to the last drawn horizontal line; that is point 82. For point 80, see whether 80 stands as far from 82 as 73 from 72; and as far from 73 as 82 is from 72.

#### Point 38.

Hold the thread horizontally before 38, and see what part of the distance from 73 is contained in the line 73 72, or in 73 54; or how it compares with the line 73 80? Mark upon the paper the place of the thread in line 73 54, by a point, and draw from this point to the left horizontally. Then hold the thread perpendicularly before 38, and see in what part it cuts the line 80 73. This division point mark upon the paper in the line 80 73, and draw from it upwards perpendicularly. Where this perpendicular meets the horizontal, there is point 38. From 38 to the right the descending oblique line is drawn parallel with line 80 73.

#### Point 71.

Hold the thread horizontally before 71, and see in what part it cuts the line 55 73. Put this division point upon the paper in that line, and draw from it to the left horizontally, till it meets the line 72 73, (Block Nb.) Then hold the thread perpendicularly before 71, and see in what part it cuts the line 72



73. Put this division point upon the paper, in the line 72 73, and draw from it upwards perpendicularly. Where this perpendicular meets the horizontal, is the point 71. From 71 the ascending line is drawn parallel to line 72 73.

#### Block Fd.

This block lies obliquely over the side 5 1, of block Dc. Point *k* on this block is first to be determined. Here observe in what part *k* lies in the line 1 5; perhaps the fourth part of its length. This division point put upon your paper in the line 1 5, and then you have point *k*.

#### Point 77.

Hold the thread perpendicularly before 77, and see what part of its distance from *k*, the line *k* 1 contains. Mark upon your paper the place of the thread in line 1 5, by a point, and draw from this point upwards perpendicularly. Then hold the thread horizontally before *k*, or before the line 1 5, and see whether the point 77 lies more or less over the thread, and how much higher above the thread than 14 is under it. You will, perhaps, find that 77 lies as far from the thread as 14; then put point 77 in a perpendicular drawn as far from the line 1 5, as 14 stands removed from it.

#### Point 78.

Draw from 77 to the right a horizontal line till over 1. Then hold the thread perpendicularly before 78, and see whether its distance from 1 contains as much as, or perhaps something less or more than 1 *k*. Mark upon the paper the place of the thread opposite 1, by a point, and draw from this point upwards perpendicularly to the line drawn horizontally from point 77. Where these lines cut each other, is point 78.

#### Point 89.

Hold the thread horizontally upon 89, and see in what part it cuts the line 1 *n*, on block Dc. This dividing point place upon your paper in the line 1 *n*, and draw from it to the right horizontally. Next hold the thread perpendicularly upon 89, and see how many parts of its distance from 78, the line 78 77 contains. Mark upon your paper the place of the thread opposite 78, by a point, and draw from this point to the last drawn horizontal line. Where these lines cut each other is point 89.

#### Point 20.

Hold the thread horizontally upon 20, and compare its distance over 77, with the line 77 78. Mark upon your paper the place of the thread over 77 by a point, and draw from this point to the right horizontally. Then hold the thread perpendicularly upon 20, and see in what part it cuts the line 77 78. Put this dividing point also on your paper in the line 77 78, and draw from it perpendicularly upward. Where this perpendicular line meets the horizontal, is point 20.

#### Point o.

Draw from 20 to the right horizontally till over 78. Then

hold the thread perpendicularly upon *o*, and see in what part it cuts the line 78 89. Mark upon your paper the place of the thread in line 78 89, by a point, and draw perpendicularly from this point up to the already drawn horizontal line. Where these lines cut each other is point *o*.

Point *p*.

Hold the thread perpendicularly before *p*, and see how many times its distance from *o* is contained in *o* 20. Mark upon your paper the place of the thread horizontally opposite *o*, by a point, and draw from this point downwards perpendicularly. Then hold the thread horizontally before *p*, and see in what part it cuts the line 78 89. Place the dividing point in the line 78 89, and draw from it to the right horizontally. Where the horizontal meets the perpendicular is point *p*. These points being determined and the lines drawn, the lesson is finished.

---

THOUGHTS ON PRINTING.—Many a bright thought flashes and fades within the cells of the mind, useless to the world as to the thinker; but a printed thought never dies. Nothing is so indestructible. The proudest works of art crumble to the dust; but the eloquent thought lives, and will live, down to the end of time. "A penny for your thoughts," is an old and quaint expression; and if all the thoughts that were ever uttered could be bought up at this rate, it might prove a profitable investment.

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A TALKING MACHINE.

THE New York American gives the following account of a talking machine which is in that city:—

"MACHINES *versus* MEN,—CONGRESS SUPERSEDED!—It is even so!—we have seen,—we have heard,—a machine talk! We have heard it say 'Mr. Speaker,' in a tone so distinct and startling, that no Speaker could have failed to be attracted by it; and then it went on, now in German, now in English, then in Latin,—and to its *tongues* there need be no end,—to utter whatever was desired.

"We assure our readers that this thing of wood and paint, caoutchouc and keys, did distinctly articulate as though having *trachea*, *larynx*, *glottis* and *epiglottis*, tongue, palate, and gums,—each acting as in the living human subject. The tone alone was not natural, but the syllables and words entirely so. And there, beside it, sat its ingenious and patient German inventor, Mr. Faber, playing as on a piano, on the *sixteen keys*,—no more,—which caused the utterance of all language.

"For fourteen years, this unwearying mechanic has labored at this invention. The letter E was that of which he found it most difficult to give the sound. He devoted, to the accomplishment of that one sound, seven years! and he has accomplished it. By long-continued anatomical investigation, he first mastered all the physical *minutiae* of the organs of speech; and then, mainly out of India rubber, prepared so as

to resist the changes of temperature, he imitated all these organs, and by springs moved the parts as they are moved in life.

"Happier than the Titan, he has not provoked the anger of the gods, by enduing this material creation of his hands with the ethereal spark; but, so far as talking is characteristic of man, he *has* made a man. And, to go back to Congress and its danger from this invention, it will be obvious, to any one examining this model, that a State has nothing to do, henceforth, but to buy a number of those fellows of wood and India rubber,—(the latter material has long been in use for the consciences of public men,)—equal to that of their representation on the floor, send them down by mail to Washington, with an organist under *legislative instructions*,—(the very case for the application of this theory of representation!)—and he, connecting the fifteen from Virginia, or the thirty-four from New York, to one set of keys, could always give a unanimous expression to the opinion of the Old Dominion, or the Empire State.

"The advantages of this system are innumerable. First, that of cheapness; because one live eating and drinking man only, would be required for each State. Then, good morals; these fellows would neither drink, gamble, nor covet their neighbors' wives. Next, State humanity. And, finally, preservation of decorum, and the overthrow of the code of honor; as these fellows have only heads, and no hands for the use of the pistol, the Bowie knife, or the rifle.

"Truly, we hardly dare venture to enter upon the vast field opened to future improvements in legislative bodies by these creations of this modern Prometheus; but, whenever he shall have made his arrangements to let the world see and hear his *Talker*, we will recall the attention of our readers to the subject."

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#### A CONSCIENTIOUS BOY.

MR. ELLIS has a large, beautiful peach-tree in his garden. It was loaded with fruit, which was not quite ripe. His son William watched the peaches day after day, and longed for the time when he should be permitted to take his little ladder and gather some.

But, as yet, he was expressly forbidden even to shake the tree, by which means he might get a peach or two that were riper than the rest.

A heavy wind had blown down a few of the peaches, and they lay, very invitingly, under the tree, one afternoon, as William was walking alone in the garden, and passed near them. The temptation to take some of them was a strong one.

"My father told me," thought he to himself, "not to pick any, nor to shake the tree. I have done neither. Here are the peaches already on the ground. If I take one, shall I disobey my father?"

William hesitated;—he knew not what to do. He thought,



if he took some, he might say, in excuse, "Father, you never told me not to take any from the ground. I supposed they were about ripe, or the wind would not have blown them down."

He thought again, however; and, although he was exceedingly fond of peaches, he determined not to touch them, without his father's knowledge or consent. He went and told his father how it was.

*He was a conscientious boy*, and did what he thought was right, although, at first, he doubted a little about it; and might have made what many children would think quite a good excuse for doing differently.

He felt a great deal happier than he would have done had he taken the peaches. What would you have done, if you had been there, just as William was? Would you have been *a conscientious boy*?

---

THE REALLY IGNORANT.—He that does not know those things which are of use and necessity for him to know, is but an ignorant man, whatever he may know besides.

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#### PUBLISHERS' NOTICE TO SUBSCRIBERS.

THE Publishers respectfully inform the patrons of the Journal that this number completes the sixth volume, and it is very important that the terms of subscription should be complied with. The omission to give timely notice of a wish to stop one's subscription, until several numbers of the new volume are delivered, occasions more loss than the patronage of the Journal can bear; for, although the numbers are *sometimes* returned, they are so *unnecessarily* defaced by subscribers or postmasters, that they cannot be issued again. It is to be hoped that this important Journal, so far from having its subscription list diminished the ensuing year, will receive an increase of names commensurate with the importance of its object, namely, *the improvement of the Common Schools of Massachusetts*.

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W. B. F. & N. C.

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# INDEX TO VOLUME VI.

## A.

- A, B, C, how to teach the, by *name*, 24, 36, 43. Old method of teaching, examined, 119, 121. See *Alphabet* and *Reading*.  
 Abs, utility of learning the, 38. Inutility of, 45.  
 Abstract of School Returns for 1843-4, notice of, 329.  
 Activity, importance of constant, 220.  
 Adams, Solomon, remarks of, before the American Institute, 298.  
 Address of the Publishers, 1; of the Editor, 2.  
 Alphabet, the English, whence derived, 36. The learning of, by *name*, a hindrance, 122.  
 American Institute of Instruction, Fifteenth Anniversary of, 297. Officers of the, for 1844-5, 299.  
 Anecdote, showing want of religious knowledge in Scotland, 8.  
 Apparatus of European School Rooms, described, 95.  
 Appropriations for schools, amount of, in Massachusetts, 68.  
 Arithmetic, hints at the teaching of, in Primary Schools, 56. How taught in Prussia, 127. Badly taught at Rome, 227.  
 'Arnott's' Coal Stove, description of, 47.  
 Art of Teaching, remarks on, 319.  
 Articulation, distinct, importance of, and rules for, 56, 354, 381.  
 Attendance at school, statistics of, 66. How enforced, in Prussia, 160. Laws on the subject of, in Saxony, 162.  
 Austria, schools of, described, 157.  
 Authority, as the basis of discipline, considered, 317, 373.

## B.

- Beds used for blankets, 92, 108.  
 Belgium, schools in, neglected, 9. Teachers of, incompetent, 9. Religion, how taught in the schools of, 18. Normal schools in, 157.  
 Berghaus, Professor, maps of, commended and enumerated, 138.  
 Bible, excellence of the, as a school-book, 53. Perversion of, by Rebecca-ites, &c., 87. Universally used in Prussian schools, 144. Familiarity with the words of the, 180. Required to be read in Massachusetts Normal Schools, 267.  
 Blackboards, much used in Europe, 96.

- Use of, in teaching Geometry, Algebra, &c., 130; in teaching Geography, 136.  
 Blind, Institution for, at South Boston, compared with those of Europe, 74.  
 Blocks, for drawing, description of, by Schmid, 229.  
 Blue Coat School, Liverpool, described, 322.  
 Board of Education, Seventh Annual Report of, 62.  
 Bowring, fragment of, from the Russian, 280.  
 Boy, a conscientious, 391.  
 Braintree, extract from the Report of School Committee of, 337.  
 Bridgewater Normal School, condition of the, 64.  
 Brighton, at the head of the towns in its appropriations for schools, 68.  
 Brimmer, Hon. Martin, donation of, to the Common Schools, 69.  
 Burns, Robert, stanza of, on man, 375.

## C.

- Cards of coins in schoolrooms, 97.  
 Carlsruhe, schools of, described, 98.  
 Carlyle, T., remarks of, on Habit, 22; on following Nature, 196.  
 Catechism, short, by Oliver Teal, 344.  
 Catechisms, taught in Prussian schools, 145.  
 Chapin, Rev. E. H., extracts from the Election Sermon of, 54.  
 Children at school, proportion of, in various countries, 5. In manufactories, 6. In English mines, 7. Our duty in regard to, 8. Early education of, how conducted in Prussia, 116. See *Little Children*.  
 Chirography, in Prussian schools, 132. At Rome, beautiful, 336.  
 Church of England, opposed to a free system of Education, 18.  
 Classification, in Prussian schools, 115.  
 Clergy of England, neglect of Education by, 6.  
 Cologne Burgher School, examination of, 163.  
 Common School Journal, commended by a New York Superintendent, 1.  
 Common Schools, benefits of, 55. See *Schools*.  
 Compensation of European teachers, 12.  
 Composition, how taught in Prussian schools, 131.  
 Conditions, inequality of, in Europe, 189.  
 Confession, at Rome, how enforced, 330.

Conscientious boy, 392.  
 Contents of a German reading-book, 95 ;  
 of a Scotch, 95.  
 Coroners' juries, 380.  
 Corporal punishment, not used in Prussian and Saxon schools, 149, 152, 155.  
 Obsolete in Holland, 170. Excessive, in the Scotch schools, 171. In English schools, 171.  
 orsets, a physician's remark on, 264.  
 Curran, saying of, 337.

## D.

Deaf and Dumb, institutions for the, compared, 75. Superior method of instruction for the, described, 75. Reasons for preferring speech to signs in instructing the, 80. Hints derived from, in regard to teaching other children, 81. English law in regard to, cited, 82. Collections of natural history for, 97.  
 Decimals, importance of pointing correctly, 344.  
 Didactic, or The Art of Teaching, remarks on, 319.  
 Doing wrong, dialogue on, 373.  
 Dorchester, statistics of, by Dr. Jarvis, 49.  
 Drawing, how taught in infant schools, 118. Combined with writing in Prussia, 132. Uses and advantages of, 133. Study of, recommended, 134. On the plan of Peter Schmid, recommended, 198. First lesson in, 255 ; second, 260 ; third, 273 ; fourth, 276 ; fifth, 305 ; sixth, 310 ; seventh, 338 ; eighth, 340 ; ninth, 354 ; tenth, 357 ; eleventh, 368 ; twelfth, 386.  
 Dreams, golden, how to be realized, 248.  
 Dublin Normal School, 157.

## E.

Editor's Address to Subscribers, 2.  
 Opinion of Lancaster's plan, 12. Remarks on the office of the true teacher, 16. Remarks on proposed method of examination in Salem Schools, 377.  
 Edmonds, J. W., present of, to the inmates of Sing Sing prison, 292.  
 Education, the index of condition, 4. Why neglected by the different classes in England, 6. Obligation of the State to promote, 54. Universal and partial systems of, compared, 83. Partial systems of, the most expensive, 84. Relative rank of countries in regard to, 84.  
 Emerson, G. B., remarks of, on authority, as the basis of school discipline, 373.  
 Emulation, how used in Prussian and Saxon schools, 173. Excessive, in France, 173 ; and in Scotland, 175. In Italian schools, 226. Substitutes for, 268, 281.  
 England, the only civilized land without a system of general education, 5, 84.

Expends more than others for education, 5, 85. Contrasts of condition in, 5. Number who cannot read and write in, 19. Unequal expenditures in, for schools, 85. Good schools of, named, 104. Normal schools in, 137.  
 Engravings, on school walls, 98.  
 Etymological reading in Scotland, 99.  
 Euclid, saying of, 375.  
 Evening schools of Paris, 165.  
 Examination, of teachers, in preliminary Normal Schools, described, 147. Proposed method of, in Salem Schools, 377.  
 Excitement, in Scotch schools, described, 100.  
 Eye, the, machinery of, 380.

## F.

Faber, the talking machine of, described, 390.  
 Factories Bill, nature and fate of, in England, 18.  
 Farmers, longer life of, 49.  
 Farnham, Mrs., matron of Sing Sing prison, good management by, 292.  
 Fashion, tyranny of, 241.  
 Felon literature, demoralizing effects of, 343.  
 Fixed point, in Drawing, amusing illustration of, the, 367.  
 Fletcher, Richard, opinion of, in regard to the rights of colored children, 326.  
 France, Normal Schools in, 156.  
 Franke Institute, at Halle, described, 107.

## G.

Geographical error, corrected, 249.  
 Geography, how taught in Prussia, 135. Lesson in, described, 136. Old and new methods, contrasted, 138.  
 God seen in his works, a tale, 296.  
 Goodrich's History of the United States, error in, corrected, 246.  
 Grammar, how taught in Prussia, 130.  
 Grammar Schools of England, 179.  
 Greeley, Mr., wise counsels of, 61.  
 Guardians, how watched in Germany, 106.

## H.

Hall, Capt. Basil, anecdote by, 303.  
 Hamburg, Redemption Institute at, described, 108. Description of the great fire at, 112. Punishment school at, 170.  
 Hamilton's mode of teaching French, 42.  
 Head and heart, difference of, illustrated, 60.  
 Henry, James, Jr., Address of, on Education, noticed, 26.  
 Herschell, Sir J., sentiment of, 367.  
 Hill, Moritz, on the sense of touch, 79.  
 Holland, schools of, compared with those of Scotland, 9. Religious instruction in the schools of, 17. Paintings in the schools of, 98. Good order in the schools of, 170.  
 Horne Tooke, pun of, 209.



Humphrey, Dr., extracts from a Lecture of, on Religious Instruction in Schools, 50.

I.

Infant Schools, Apparatus for, 96.  
Ingraham, J. W., School Register prepared by, 281.  
Inspectors of Schools in Prussia, character and duties of, 158.  
Institute, Teachers', at Auburn, 346; at Perry and Pike, 347; at Albion and Utica, 348; utility and cheapness of, 349.  
Instruction, Moral and Religious, how given in Irish schools; how in Holland; how in England, 178; how in Scotland, 179; Examples of, in London and in Edinburgh, 180; how given in Prussian schools, 182. The only remedy for the social evils that exist, 180. Nature of, at Rome, 226, 329.  
Intolerance not productive of uniformity, 22.  
Ireland, school system of described, 19; Sectarianism excluded from the schools of, 20; number of schools in, 21; Normal School in, 157.

J.

Jarvis, Dr. E. Statistics by, in regard to length of life, 49.

K.

Knowledge obtained in Prussian schools, without an object, 166.

L.

Laing on the schools of Prussia noticed, 72.  
Lancasterian System, decline of in Europe, 12, 99.  
Lautur or Phonic method of spelling recommended, 126.  
Law, relating to Registration, 210; relating to the removal of Incompetent Teachers, 212; respecting School District Libraries, 212.  
Leipsic, the Poor-School of, 98.  
Leisure, the Young Man's, 372.  
Letter, Fourth, to a primary school teacher, 24. Fifth, 45. Sixth, 56. From Rome, by S. G. H., 226; 329.  
Letters, invention of described, 34. Comparison of with musical characters, with numerals, 40, 25; and with English grammar, 41. Taught by their sounds in Prussia, 117. Names and sounds of, considered, 272. Sounds of, lesson on the, 316.  
Lexington Normal School, account of the, 63. Removed to West Newton, 265.  
Liberty, civil and religious, abuses of in Europe, 187.

Libraries, District, in New York, noticed, 28.

Libraries, School, number and condition of, 68. Law of Michigan relating to, 216.

License to Grammar School Teachers in England, 179.

Little children, how to be taught to read; how to be employed, 350. Need not be confined to visible objects, 352.

M.

Machine, Talking, amusing description of, 390.

Mack, I. F., extracts from the Report of, 213.

Mackay, Charles, lines by, 361.

Man, what it is to be a, 376.

Manchester, wretched dwellings in, 7.

Manufacturers, English, cruelty of to children, 6.

May, Rev. S. J., his resignation of the Lexington Normal School, noticed, 266.

Mayor of Boston, (Mr. Eliot's,) opinion of prizes, 224.

Millerites, mistake of, acknowledged, 209.

Milton, sentiment of, on the value of good books, 279.

Mines, English, treatment of children in, 7.

Monitorial System, decline of, in Europe, 12, 99.

Morichini's account of Roman schools, 333.

Morning Star, remarks of the, on man's threefold nature, 374.

Murray, Rev. Dr., remarks of, on the leisure of young men, 372.

Music, taught by all Prussian teachers, 145. Uses of, in schools, 145.

My First School Book and The Little Primer noticed, 43. Defended by the author, 208.

N.

New England's founders, character of, 191.

New Orleans, schools of, 214.

Newspapers, prohibited at Rome, 331.

New York, School System of, described, 26, 345.

Normal Schools, in Massachusetts, present condition of the, 63. Preliminary, in Russia, 147. Prussian seminaries, or, exercises in, 148. When and where first established, 156. In Ireland, 157. Favor shown towards, in America, 157. In New York, appropriation for, 216. At Albany, noticed, 240. At West Newton re-opened, 265. At Westfield, late Barre, re-opened, 266. Condition and terms of, 266.

Northend, Charles, notice of a lecture by, 207.

Numbers, large, our ideas of, indefinite, 96.

Nursery, rules for the, 62.

## O.

- Oppression, effects of on the human frame, 188.  
 Order in School, means of preserving, 300, 317.  
 Orphan Houses, great number of in Germany, 106. Royal, at Potsdam described, 107.

## P.

- Paintings in Dutch and German schools, 98.  
 Peabody, Miss, Primer of, commended, 353.  
 Penmanship, systems of, not to be trusted to, 27. Of the Prussian schools, commended, 132. Of the schools of Rome, highly praised, 227.  
 Pensions or French Boarding Schools, emulation in, 174.  
 Periodicals, Educational, in Germany and the United States, contrasted, 155.  
 Philosophy, true, an instance of, 247.  
 Phonography, motives for learning, 234. Principles of, 237. Calculated to supersede Stenography, 238.  
 Pierce, Cyrus, re-appointed teacher of West Newton, late Lexington, Normal School, 266.  
 Pitman, Isaac, supposed inventor of Phonography, 234.  
 Politics, to be kept out of schools, 27.  
 Potsdam, Orphan House at, of Von Türk, 114.  
 Preliminary Normal Schools, in Prussia, described, 147.  
 Premiums, objections to, 221, 242. Substitutes for, 268, 283.  
 Primers, four sorts of described, 271, 287.  
 Prinsen, Normal school teacher in Haarlem, commended, 9.  
 Prison, in Dublin, superintended by a female, 74. Scene in a, 290.  
 Prisons, schools connected with, in Germany, 107.  
 Prussia, obstacles to education in, 10. Effects of education in, 11. Condition of teachers in, 14. Religious instruction in the schools of, how given, 18. Normal schools in, 156. Real or Burgher schools of, 163. National vices of, 167.  
 Prussian schools described, 104. Materials for a knowledge of, 105. Classification in, 115.  
 Prussian school system, condemned by Laing, and others, and defended by the Secretary, 72. General remarks upon, 166.  
 Publishers, address of, 1. Notice of, to subscribers, 392.  
 Punch, The London, satire of, upon fashionable education, 29.  
 Punctuation, specimen of bad, 62.  
 Punishment-School at Hamburg, 170.

## R.

- Railroad Directors, liberality of, 296.  
 Reading, how taught in Scotch schools,

99. In Prussian, 127. In Roman schools, whining and monotonous, 227. How to be taught, 271, 287, 316, 362, 381, 382. Books, recommended, 363, 381. Corrections in, how to be made, 366. Quality of more important than the quantity, 366. Examples of, 385.  
 Reading books, character of the European, 95.  
 Real or Burgher schools of Prussia, what? 163.  
 Redemption Institutes, of Prussia, described, 108. At Hamburg, 108.  
 Registers, School, 281.  
 Registration Law of Massachusetts, 210.  
 Religion used for political purposes, 185.  
 Religious instruction in European schools, 17, 178, 179, 180, 182, 226, 329. See *Instruction*.  
 Report, Seventh, of the Board of Education, 62. Seventh, of the Secretary of the Board, 65. Second annual, on the schools of New Orleans, 214.  
 Returns, School, Abstract of, 66.  
 Revised Statutes of Massachusetts, questions on the, by W. B. Wedgwood, 30.  
 Rod, the, substitutes for, proposed, 268, 283.  
 Rollins, manufacturers of England, commended, 8.  
 Rome, Schools of described, 226, 329. Teachers in, 228, 333. Letter from, by S. G. H., 226, 329. *Surveillance over*, 330. Literature of, dead, 332. Civil and political privileges in, 332. School houses of, 333.  
 Russia, Normal School in, 157.

## S.

- Salem Public Schools, colored children in, 326. Proposed examination of, 378.  
 Schmid, Peter, account of, 203. His system of Drawing commended, 198. Advice of, to teachers of Drawing, 229. Directions for marking and using his blocks, 230. See *Drawing*.  
 School Books, effects of prescribing, to schools and teachers, 27. See *Text Books*.  
 School Committee of Salem, Resolutions of, in regard to colored children, 326. Rules of, for examining schools, 378.  
 School Committees, duty of, in regard to the Registration Law, 210; and to the removal of incompetent teachers, 212.  
 School Houses, expenditures of Massachusetts for, in five years, 16. Statistics of, in ditto, 65. Different cost of, in England and Prussia, 84. Crowded condition of, in England, &c., 90. Dimensions of, in Prussia, 91. Of Germany, without ventilation, 90. Of Rome, 333.  
 School Journal of New York, how spread over the State, 28.  
 Schools, in England, noticed, 5. In Scotland, 8. In Holland and Belgium, 9. In Prussia, &c., 10. English,

- anecdotes and descriptions of, 86.  
 Foundation of, in New England, a source of gratitude, 90. Infant, apparatus of, 96. Of Massachusetts, the first free schools; connected with prisons, 107. Elementary, of Prussia, described, 116. Of Austria, described, 157. In Ireland, 178. Public and private, comparative morals of, 213. In New Orleans, 214. Ignorance of, among the influential, 239. In Rome, described, 226, 329; method of teaching in, 335; branches taught in, 336. Of Salem, examination of, 377.
- Sciences, natural, how introduced into Prussian schools, 141. How taught in the United States, 142. To be taught by conversation at first, 143.
- Scotland, origin of the school system of, 8. Ignorance of some classes in, illustrated by an anecdote, 8. Society in, for the relief of schoolmasters' widows, 13. Religion, how taught in the schools of, 18. Schools of, described, 99. Excessive activity of the teachers of, 100, 175. Normal Schools in, 156. Emulation in the schools of, 175.
- Secretary of the Board, opinion of the, in regard to the legislative Resolves concerning Libraries, 69, 212. Seventh Annual Report of, 65. Letter of, to Convention of Superintendents, at Rochester, 238.
- Sectarianism, remarks on the teaching of, in Common Schools, 53. Taught in Prussian schools, 145.
- Senses, of little children, how cultivated in Prussian schools, 116.
- Signs, Dutch, in New York, 316.
- Sing Sing Prison, a scene in, 290.
- Solitary confinement, in schools, 172.
- Sounds of letters, lesson on, 316.
- Spelling, an exercise in, 294.
- Spies, in school, injurious, 219.
- Statistics of Dorchester, by Dr. E. Jarvis, 49.
- Steam Engine, Arnott's description of, 380.
- Stillness, in school, how far practicable and necessary, 202, 217.
- Stove, "Arnott's" Coal, description of, 47.
- Stowe, Professor, Introductory Lecture by, at Portland, 297.
- Struggle for Fame, poem by Charles Mackay, 361.
- Study and labor, to be united, 374.
- Sunday Schools in Germany, secular, 165.
- Surveillance, in Parisian schools, 172.
- T.**
- Tables, arithmetical, how to be taught, 58.
- Talking Machine, described, 390.
- Teachers, compensation of, in Europe, 12. Office of the true, 15. How attempted to be furnished in New York, 28. Private, an obstacle to Common Schools, 83. Disproportionate salaries of, 87. Character of, in Scotland, 100. Of the natural sciences, contrasted, 143. Prussian, description of, 145. Seminaries for, in Prussia, 146. Prussian, teach without books, and without sitting, 149. Activity of, 150. Female, not employed in Prussia as in the United States, 154. Meetings of, recommended; at Salem, described, 313.
- Teachers' Institutes in New York State, account of a visit to, 345. Organization of, 346.
- Teaching, art of, 319.
- Teal, Oliver, short catechism by, 344.
- Text-Books, improper ones found in English schools, 88. Improvement of, in Ireland, 89.
- Thoughts for parents, 241.
- Toy-shop, inferiority of, to the works of creation, 152.
- U.**
- Utopia, Fourth Letter of, to a Primary School Teacher, 24. Fifth Letter of, 45. Sixth Letter of, 56.
- V.**
- Ventilation, want of, in German schools, 91. Of the Parliament House, described, 92.
- Vice, among the lower classes in Europe, how perpetuated, 188.
- Vices, of Prussian society, not attributable to the school system, 167.
- Vogel, Dr., of Leipsic, anecdote of, 140.
- Voice, the, how to be trained, 383.
- Von Türk, Private Orphan House of, at Potsdam, 114.
- Vowels, numerous sounds of, 122, 236.
- W.**
- Wedgwood, W. B., work of, on the Revised Statutes of Massachusetts, examined, 30.
- Weights and Measures, how taught in the schools of Holland, 96.
- Weissenfels, school for the deaf and dumb, noticed, 79.
- West Newton Normal School, description of, 265.
- Whately, archbishop of Dublin, school lesson of, 21, 178.
- Whispering, in school, how to be regulated, 202, 217.
- Wichern, J. H., Institute of, at Hamburg, 108. Means used by, 113. Teachers' School of, 113.
- Willis, Professor, experiment of, on sounds, 241.
- Wilson, Mrs. C. B., beautiful story by, on The Head and Heart, 60.

- Wood, Rev. Ottiwell, name of, amusingly spelled, 125.
- Worcester Lunatic Asylum, compared with those of Europe, 72.
- Worcester's Primer, commended, 353.
- Words, the proper placing of, illustrated by examples, 247. To be taught before letters, 121, 287.
- Writing, Hand, in Prussian schools, how taught, 132. And Drawing, united, 132. Better at Rome than in Massachusetts, 336.

## Y.

Yankee ingenuity, illustration of, 376.



